

# THE ELEMENTARY ENGLISH REVIEW

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## Early American Juvenilia

### A Little Journey into the Land of Colonial Juvenile Books

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IT WAS written over nineteen hundred years ago "Of making many books there is no end."<sup>1</sup> If this were true back in the dim shadows of ancient history as recorded in the Old Testament, what must one think of the present-day out-put of publishing houses in the shape of books for children—all kinds of books, story-books, text-books, fairy tales, even children's encyclopedias and dictionaries! It is bewildering. To choose from among the artistic and lovely specimens of book-making, with their carefully prepared content, their charming illustrations, their colorful bindings, and their gay jackets, all of which contribute much to the value of this class of literature, is difficult indeed. During the twelve months of the year 1934, there were published 601 juvenile books. In 1933 there were slightly more, as many as 626 either entirely new, or new editions.

From this modern showing, let us turn back and survey the field behind us. We are again bewildered. But this time at the dearth of reading material provided young Americans when America was really young. Let me describe some of the toy books, as they were called, of one-

<sup>1</sup> Ecclesiastes, 12:12.

No Cries are sure of such renown,  
As those of famous London town.



Old shoes! old hats! come little dear,  
To hear me cry you need not fear;  
There's difference great between us two,  
I always cry but seldom you,  
And you cry tears I should suppose,  
While I cry nothing but old Cloaths.

*London Cries for Children*

hundred-and-fifty years or more ago, as found in the few libraries fortunate enough to acquire them.

Perhaps as students of the biography and history of Colonial times we should not be surprised at the scarcity and the kind of books that Colonial children had, because they doubtless reflect faithfully the stern and rock-bound character of the colonists of a "stern and rock-bound coast." Obviously the books were few in number in a new country; and as obviously they were plain and simple and austere in character as were their authors and users. It is my purpose to give a picture of some of these books. For convenience we might use a coined word—juvenile books might become "juvenilia," a word not in any dictionary I have consulted, but useful here.

The small collection of juvenilia, then,

haps fill a shelf three feet long, two feet at least shorter than the famous Eliot "Five-foot-book-shelf"; but from the viewpoint of antiquity, and as giving the early American flavor, our two-foot book shelf is more interesting to present-day makers and users of children's books. I shall list them book by book, telling something of their content, their authors and publishers, their size and binding, and their condition today as to vitality. In some cases I will give facsimiles of a few of the interesting and quaint title-pages and illustrations. Most of these little books are very fragile; all of them have probably been used by children of the late eighteenth and early nineteenth centuries, and have survived not only the ravages of time, but the thumbing received from their little owners.



Think Before You Speak

with which this sketch is concerned, consists of about twenty-six little books, a part of the collection of the United States Office of Education library; it would per-

In point of fact, a few only of the early American "juvenilia" have lived through the years and still exist in the libraries and museums of our country. Doubtless some of the best examples may be unknown to us in private collections; some may possibly be buried in attics where we know nothing of them. If these lines should meet the eyes of the owners of any such attics, I hope they will diligently search them for the benefit of those who are interested in the preservation of early American juvenilia. The best known collections are in the libraries of the American Antiquarian Society, Worcester, Massachusetts, the Historical Society of Pennsylvania, Philadelphia; the Boston Public Library; the New York Public Library, New York; the Library of Congress; and the smaller but valuable col-

lection in the library of the United States Office of Education, Washington. Most of the originals, especially first editions, are so rare as not to exist at all in some of the libraries. Many of the miniature books are reprints, only, and even these are rare. For example the reprints of some of the old McGuffey readers published by Henry Ford in recent years, we are told by dealers, are difficult to obtain, and the authentic first editions of the original sets are scarce indeed. They, however, do not date back far enough to be included in our juvenilia book-shelf.

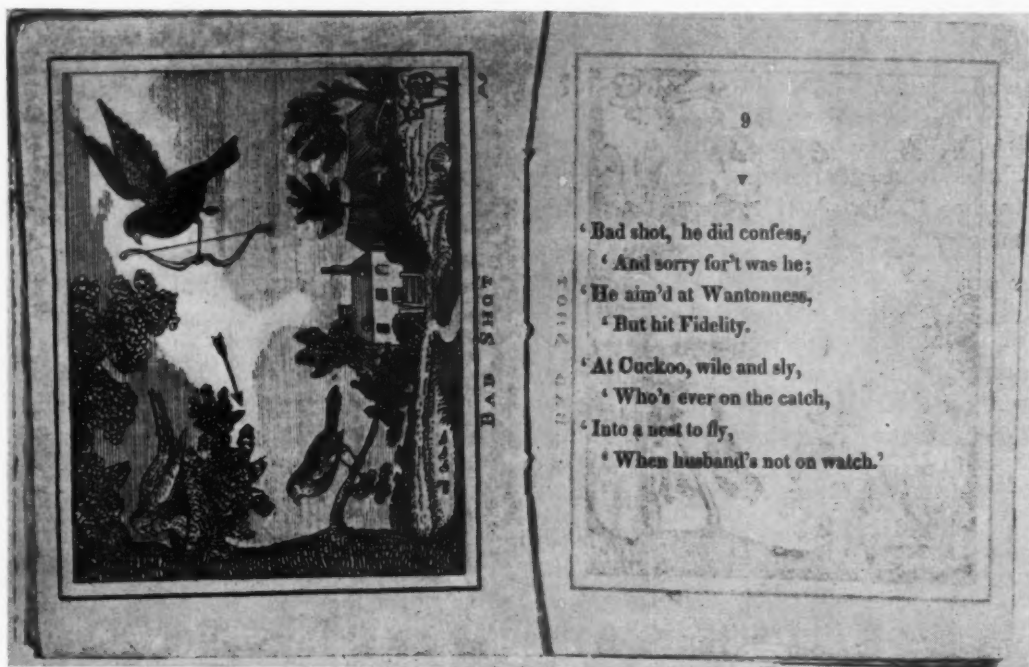
A few of the books that entertained the children of Colonial days in this country have been reprinted again and again, and are as popular today as ever, among them being the Mother Goose rhymes, Aesop's fables, and a few others. The physical appearance of the books, their size, illustrations, and bindings, are vastly different, but their continued popularity with both children and adults testifies to the fact

that children are much the same in any country and any age.

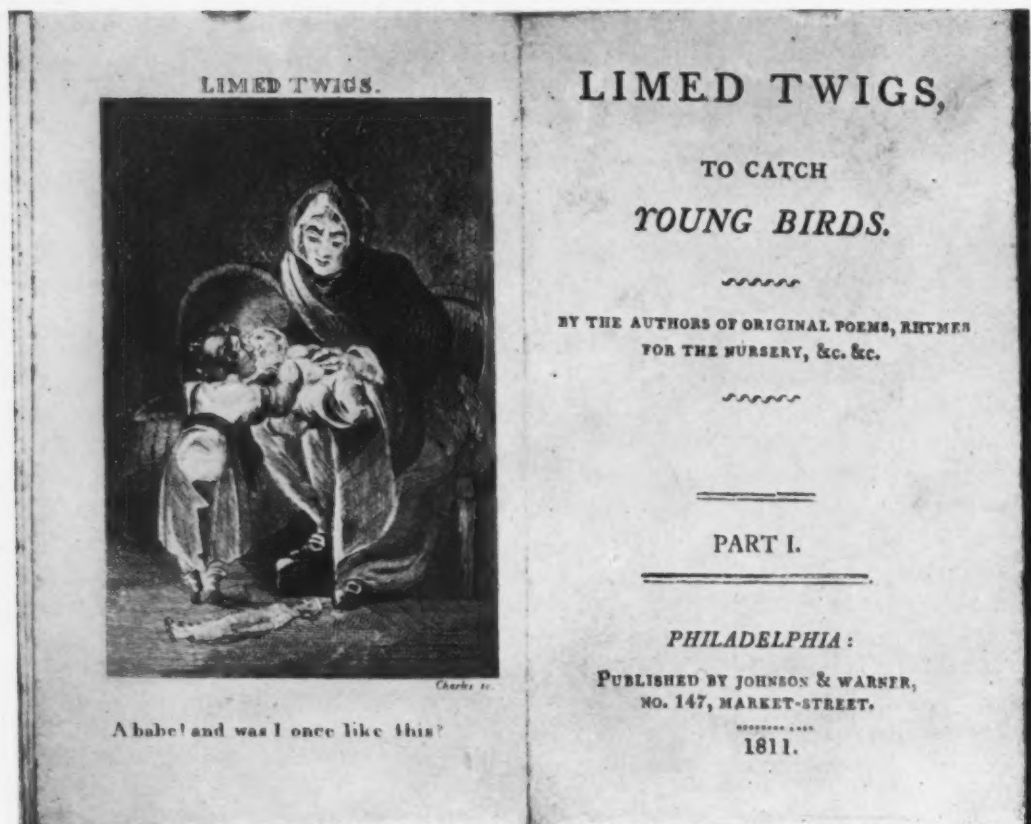
The *New England Primer*, which is one of the little books we shall list, is presented in three editions, but not one of them is a first edition. "Astonishingly few of these have been preserved, and early editions are among the rarest of school books. . . . The oldest perfect copy known is one printed in Boston in 1735."<sup>2</sup>

In appearance the toy books were tiny in size, from three to six inches long, and two-and-a-half to three inches wide, and contained from sixteen to seventy-five pages. At first the bindings were of plain paper, then the paper used was mottled or marbled in greens and grays; soon afterward there were the famous gilt books showing the influence of John and Francis Newbery in London. Later the paper bindings were reinforced with paste-board, and still later, thin boards of

<sup>2</sup> Clifton Johnson: *Old-time Schools and School Books*, p. 72. New York, The Macmillan Company, 1904.



Bad Shot



Limed Twigs

chestnut or oak were covered with blue or gray-green paper. Textbooks, not included in this sketch, were bound in leather about this time, but none of the little group of juvenile books in our collection are leather-bound.

The names of the authors often remain in obscurity. Of the twenty-six little books here described, only six bear the authors' names; the rest appear under titles only. The famous *New England Primer* previously referred to has no author's name, to illustrate my point. Space was always given to publisher and printer, and to the various places of publication, to quotations and mottoes, often in a foreign language. Our authors include John Brown, George Burder, Hezekiah Burhans, S. Hays, William Mavor, and Noah Webster; the last named being the only

familiar name in the group. The name John Brown is familiar of course, but this one happens to be "the late Minister of the Gospel at Haddington," and not the John Brown of Harper's Ferry fame.

The story of the publishers of early juvenilia is worthy of notice; the names are doubtless well-known to those versed in publishing lore. Among the earliest represented in our group are: Edward Draper, Boston, 1777; Jacob Johnson, Philadelphia, 1803; Johnson & Warner, Philadelphia, 1809 (they also published in Richmond, Virginia, and Lexington, Kentucky); Samuel Wood, New York, 1814 (and Samuel Wood & Sons, New York and Baltimore, 1820); Nathan Elliott, Catskill, 1818; Charles Lane, Sandbornton, New Hampshire, 1817; J. C. Totten, New York, 1819; Peter A. John-



son, Morris-Town, New Jersey, 1818; The Philadelphia Female Tract Society, Philadelphia, 1819; The United Presbyterian Board of Publication, Pittsburgh, no date; Benjamin Warner, Philadelphia, 1821; Armstrong & Plaskett, Baltimore, 1821; Hogan & Thompson, Philadelphia, 1839; and George F. Cooledge & Brother, New York, 1843.

We see then, that Boston, New York, Philadelphia, and possibly Baltimore, were publishing most of the toy books described here, but there were earlier publishers not here represented. It is never safe to say that anything is actually first of its kind without fear of contradiction, sometimes successful, but we are informed that in Boston "Old Thomas Fleet in 1741 . . . published *'The Parents' Gift*, containing a choice collection of God's judgments and mercies,' lives of the Evangelists and other religious matter [ and ] added a variety of pleasant pictures proper for the entertainment of children."<sup>3</sup> In addition to Fleet, the following were printing juvenilia in America as early as 1750; in Boston there were Zechariah Fowle, Isaiah Thomas, Timothy Green and Samuel Draper; in New York city, James Waddell, James Parker, Garret Noël, Hugh Gaine, and James Rivington; and in Philadelphia, Benjamin Franklin, Thomas Bradford, Robert Bell, and Jacob Johnson.

It seems worth while to investigate what the children of American Colonial days were reading, or hearing at their mother's knee, and if possible to examine at first hand the rather meager supply that has survived from those generations. It is hoped that the reader's fancy has been caught sufficiently by this time that he is wondering which, if any, of those juvenile books are in our libraries. Below are listed and briefly described some quaint examples of these fragile little volumes, with a few of their choice illustrations:

<sup>3</sup> Halsey, Rosalie V. *Forgotten Books of the American Nursery*. Boston, Charles E. Goodspeed & Co., 1911, p. 38.

#### A LIST OF EARLY AMERICAN JUVENILIA

Brown, John. *A Short Catechism for Young Children*. Morris-Town, N.J., Printed for Peter A. Johnson, 1812. 23 p. Size 2½ x 5½ inches. Binding, mottled green paper.

Contains 203 questions and their answers; is anything but "short" and for anyone but "young children."

Burder, George. *Early Piety; or, Memoirs of Children*, eminently serious. Interspersed with familiar dialogues, prayers, graces, and hymns . . . Baltimore, Printed for Armstrong & Plaskett, by B. J. Matchett, 1821. 76 p. Size, 2 x 4 inches. Binding, plain paper. No illustrations except on cover.

Burhans, Hezekiah. *The Young Tyro's Instructor*, or, The necessary rudiments of the English Language; comprising all that is really useful in a spelling book to instruct a child in his native tongue and prepare him for more advanced books in the progress of his education. New York, Published by the author, 1832. 180 p. Binding, pasteboard covered with blue-green paper. Size, 3 x 5 inches. Contains the seal of the U.S. Department of State, Washington, D.C., and of Martin Van Buren, Secretary of State.

*The Council of Dogs*. Illustrated with suitable engravings. Philadelphia, Published by Johnson & Warner, No. 147 Market Street, Brown & Merritt printers, 24 Church-alley, 1809. 16 p. illus. Size, 4 x 5 inches. Binding, pasteboard, light gray paper covered. Contains six lithographs. On back cover is printed a list of books which "Johnson and Warner have lately published at their juvenile book-store," with prices ranging from twelve to thirty-seven cents.

*Dame Partlet's Farm*; Containing an account of the great riches she obtained by industry, the good life she led, and alas, good reader! her sudden death; to which is added a Hymn written by Dame Partlet just before her death, and an epitaph for her tombstone. Philadelphia, Johnson & Warner, 1810. 59 p. illus. Size, 3 x 6 inches. Binding, gray paper.

*The Forsaken Infant*; or, Entertaining history of little Jack. New York, Printed and sold by J. C. Totten, No. 9, Bowery, 1819. 46 p. illus. Size 5½ x 3 inches. Binding, gray paper.

*Garden Amusements for Improving the Minds of Little Children*. New York, Printed and sold by Samuel Wood, No. 357 Pearl Street, 1814. 41 p. illus. Size 3 x 5½ inches. Binding, yellow pasteboard.

The appendix lists, "School and children's books" for sale by this publisher, which is valuable as it

gives titles and prices; among them are the following: The young child's A, B, C, or first book, price 3 cents; Cries of London, 3 cents; Select fables in prose & verse, 12½ cents; Garden Amusements, 12½ cents; Dame Partlet's Farm, 25 cents. All of these are included in this sketch.

Hays, S. *Stories for Little Children*. Part II. Philadelphia, Published by Johnson & Warner, 1812. 36 p. Size, 3 x 5 inches. Binding, pink paper covered pasteboard.

Contains little stories numbered 9 to 15: 9, The horse; 10, The butterfly; 11, Ploughing; 12, A walk to the dairy; 13, The rainy morning; 14, Where brothers and sisters meet; 15, The ghost.

*The History of Little Henry and his Bearer*. Third American edition. Catskill, Published by Nathan Elliott. Crosswell & Son, printers, 1818. 54 p. Size, 3½ x 5 inches. Binding tan-gray paper.

Story of a little English boy in India, his piety and early death. Ends with "Hymns for infant minds."

*Kleine Erzählungen über ein Buch mit Kupfern*, oder leichte Geschichte für Kinder. Philadelphia, Gedruckt für Johnson und Warner, 1809. 44 p. illus. Size 3 x 5½ inches. Binding, mottled marbled paper.

*Limed Twigs to Catch Young Birds*. By the authors of Original poems, Rhymes for the nursery, etc. Parts I and II. Philadelphia . . . Johnson & Warner, No. 147 Market Street, 1811. 105 p. Size, 3 x 5½ inches. Binding mottled pink and blue pasteboard. See illustration.

A little reader with short stories in words of three letters to stories in words of five letters; and from one syllable to four syllables.

*London Cries for Children*, with twenty elegant wood cuts. Philadelphia, Published by Johnson & Warner, No. 147 Market Street, John Bouvier, printer, 1810. 40 p. Size, 3 x 5½ inches. Binding, light brown heavy paper. Wood cuts. See illustration.

Mavor, William. *The Mother's Catechism*; or, First principles of knowledge and instruction, for very young children . . . New York, Published by Samuel Wood & Sons, No. 261 Pearl Street . . . 1820. 52 p. Size 3½ x 5½ inches. Covers missing.

Contains the famous lines "Let dogs delight to bark and bite" with five verses; and "Thirty days hath September" as well as the less-known lines "The Fourth, Eleventh, Ninth and Sixth, Have thirty days to each affix'd," etc.

*The Mother's Remarks on a Set of Cuts for Children*. Part 1 . . . Philadelphia, Jacob Johnson, No. 147 Market Street, 1803. 84 p. Size 3 x 5½ inches. Binding, mottled pasteboard in pink and blue.

Explains the value of cuts, or prints "to supply douceurs . . . for conveying a little occasional instruction"; 140 of these explanations given.

*The New England Primer*; improved for the more easy attaining the true reading of English. To which is added the assembly of Divines, and Mr. Colton's Catechism. Boston, Printed by Edward Draper at his printing office in Newbury Street . . . 1843. 76 p. illus. Size, 3 x 4½ inches. Binding, "blue-backed" (blue pasteboard). "From 1777 edition."

*The New England Primer Improved*; or, An easy and pleasant guide to the art of reading; to which is added The Assembly's shorter catechism. Philadelphia, Hogan & Thompson, No. 30 North Fourth Street, 1839. 36 p. illus. Size, 3 x 5½ inches. Binding, yellow paper.

*The New England Primer Improved*, or An easy and pleasant guide to the art of reading; to which is added The Assembly's shorter catechism. Pittsburgh, United Presbyterian Board of Publication, No date. Size, 3 x 5½ inches. Binding, plain paper. Differs from the two preceding volumes in the publisher's name and place of publication, only.

*The Prize for Youthful Obedience*. Part II. Philadelphia, Jacob Johnson, No. 147 Market Street, 1803. 50 p. illus. Printed on heavy rag paper. Size, 3 x 6 inches. Binding marbled paper-covered pasteboard, blue, red, green. Engravings clear and distinct.

*Select Fables in Prose and Verse* . . . New York, Printed and sold by Samuel Wood, at the Juvenile Book Store, No. 357 Pearl Street, 1814. 48 p. illus. Size, 3 x 5½ inches. Binding, plain brown paper.

Thirteen fables, each illustrated with clear wood cuts.

*Think Before You Speak*; or, The three wishes. A tale. By the author of The Peacock at home. Philadelphia, . . . Johnson & Warner, No. 147 Market Street, 1810. 32 p. Size, 4 x 5 inches. Binding tan paper, very frail. Illustrated with six engravings. See illustration.

*The Tragi-comic History of the Burial of Cock Robin*; with the lamentation of Jenny Wren; and Sparrow's apprehension; and The Cuckoo's

# Epaminondas at the Library\*

FRANCES ATCHINSON BACON

*Enoch Pratt Free Library  
Baltimore, Maryland*

THE LIBRARY was full of children, a seething mass of them on Monday after school, and most of them were colored. To a Northerner on her first day in a new branch it was a somewhat terrifying experience. I tried in vain to remember all the generalities I had ever heard about working with colored children. Like the good advice of my elders they had not been heeded and I was stranded in my hour of need. Well, it might help to try to make friends. I mustered a smile. The response was immediate and overwhelming. Rows of white teeth glistened, black eyes snapped, someone asked a question: "Miss, have you anything on the ditch?" Clearly, they were willing to meet overtures of good will more than half-way.

"The ditch." Now what ditch would that be—the Panama Canal, irrigation ditches or sewer-piper ditches? After some patient questioning, which got me nowhere, an assistant took pity on me. I found that they wanted information on the clothes and customs of the inhabitants of the Netherlands. How should I ever be able to help them when I couldn't even understand their questions? It takes training and much imagination. I am advised to listen for the rhythms and sounds and translate into the proper words. This is very helpful, for colored children love rhythmic words and will change them to suit their own ears. When I corrected a girl for saying "Colum-be-us" she replied, "It sounds more pretty that-a-way." I could see that the extra syllable did make it more rhythmic. Anyway, after many

months I felt that I had, at last, graduated when I was able to translate "Woolfishmathalogy" to Bulfinch's *Mythology* without stopping to puzzle over it.

The sense of rhythms and keen appreciation for the beauty of words, of colored children is so well known that I need hardly mention it. However, it was a joyful thing to find the poetry and plays next in popularity to fairy tales. One day a little boy asked me, "Miss, couldn't you find me jest one book of poems, please?"

"Did you look on the top shelves of the first section to your left?"

"Yas'sm, but there ain't any."

I could hardly believe it for there had been at least twenty-five that morning, but he was right. Not one book of poetry left on the juvenile side and we had been too busy to suggest any titles that day! What a pleasure after being rebuffed with, "Poetry, that's too sissy!" in more sophisticated neighborhoods.

And the fairy tales! How they love the fairy tales! What glittering visions of Oriental splendors and magic must transport them far from the sordidness of city life. Instinctively they grasp the imaginative literature of other peoples, and enjoy it. We often see them dramatizing bits as we walk through the neighborhood. This vivid dramatic sense and ready response is a joy to the story teller. It is so easy to bring laughter and, on occasion, tears. I shall not soon forget the whole back row of a story hour group who cried noisily almost all the way through the story of *Sobrab and Rustum*.

The artistic side seems quite highly developed. Beautiful illustrations and displays are always much appreciated. When

\* Prepared under the direction of the Book Evaluation Committee, Section for Library Work with Children, American Library Association, Miss Mildred English, Chairman.

we put up some drawings by the children for a hobby show, a whole avalanche of pictures descended upon us. It didn't take long for the word to get around that we wouldn't exhibit pictures copied from funny papers and magazines, and within a few weeks copies of Rockwell Kent and Howard Pyle were replacing Buck Rogers and Jiggs. Several of the young artists seemed to have real talent. They do love the swashbuckling and macabre, however. One day, one of the more gifted boys came up with a dreadful, but most realistic, copy from one of the thriller magazines showing several corpses, a deck of cards, daggers, bottles of poison and a desperado with smoking pistols in each hand. He had done such lovely things I was somewhat shocked and must have shown it. "I knew you wouldn't put it up," he said, apologetically, "but I jest had to let myself go."

The keen intellectual curiosity of, for instance, the Jewish child, that makes him work so hard on scientific problems, is not found to any marked degree in the colored child. "If teachers will insist on knowing about blast furnaces and sponge gathering we'll come to the library and read the encyclopedia or take out a book, but we don't care about such things," seems to be the attitude. If the wording of the article differs materially from that of the assignment many will not read or copy the information, being incapable of translating it to the proper formula, or refusing to do so. The *World Book* and *Compton's* are worn to tatters: but does it really mean that these children are richer in geographic, historical or scientific background and understanding? I sometimes doubt it.

Working with these children makes one visualize most clearly the task still to be done in which authors, publishers, teachers and librarians must cooperate more closely in making available to the children interesting and simple material

on the subjects they study. How much fine enthusiasm is doomed to disappointment, how many potential readers are lost because there are no books for third grades on "barbarians," for example? It is most discouraging to realize how inadequate is the supply of material which we might buy were our budgets large enough, and even more disheartening to know that even with the fullest purses, some books could not be had, for they have not yet been written. Perhaps the answer will be more and more pamphlet material, but certainly the need is great and the challenge stimulating.

At first the bad treatment of books shocked me inexpressibly. Such dirty hands, such dirty books! After walking about the neighborhood and realizing the conditions of poverty and crowding, however, I was more tolerant. It is an uphill job to teach cleanliness and good care of something as perishable as a book to these Elizabethes and Jeffersons when they have no place to keep their possessions, no privacy, no tradition of "clean hands for reading" and so very many little brothers and sisters. One little girl came in with a heart-broken expression. She knew that a duplicate card cost ten cents, a sum she never expected to own. "Miss, de rats made their nest outta my card. What'll I do?" holding up a tiny corner. It was quite true, the marks of sharp little teeth were all along the edge. Of course there was a new card for her; but how can one be unreasonable enough to expect good care for books in such surroundings?

The smallest ones are most appealing, so anxious for the inadequate supply of picture books and easy books, so determined and so tiny. One little boy whose eyes just cleared the edge of the desk always asked for books by title. Finally we discovered that all the titles began with "little": *Little Black Sambo*, *Little Half-Chick*, *Little Red Hen*. After watching him closely we found that he could just



reach the drawer in the children's catalog where all the titles beginning with "little" were listed. He was working his way through hopefully, under the impression, no doubt, that they were all books for little boys.

Their respect and deference to the judgment of one who is not only an adult, but also a librarian, keeps one on the alert that a child's trust may not be disappointed. I shall remember always, I think, the patient tone of resignation one little boy used when I tried to give him *How They Carried the Mail* in response to his request for something on communication. "Yas'sm," he replied, to my words in favor of the book, "I'll take it if you says so, but I'se already had it home three times."

The little Topsy that leaven any group, the mischiefmakers, are not so very hard to deal with. They are usually the fun-makers, who delight in being the cause of laughter. Some of them are born mimics, with a grand sense of humor and drollery. However, it isn't fair to let them show off at the expense of the students. Removing them firmly but quietly from the group deflates their exuberance. The library is more than just a place for seeking information or drawing books. It is a meeting-place, serving almost the purpose of a club. To be exiled for an afternoon, or in case of repeated or severe offense, for a longer period, makes the mischiefmaker "lose face" with his companions. I learned, too, that there were all sorts of noise and that to the experienced ear a contented and busy hum was quite different from the first murmurings of disciplinary trouble or sheer "devilment." Colored children are naturally noisy; they love to hum, to beat complicated rhythms with pencils or rulers on tables, and to do a step or two of a "buck-and-wing" by way of starting the afternoon's work. So the librarian must decide just how quiet her branch will be; whether to maintain the

silence of bated breath and a covert wariness and hostility on the part of the children, or a busy quiet, with undertones and nuances of a room where many people go about accomplishing their work. These children, like all others, respect a person who does what she says she will do, and have no use for one who loses her temper. Sarcasm is a dangerous method for their nimble minds and ready wits make wooden the feeble attempts at repartee on the part of the adult, who always comes off second best.

The love of the Bible stories is great, and these books are as eagerly sought as poetry and fairy tales. It isn't just the story, either, although Moses and Joseph and David and Goliath are very real to them. More precious and just as vivid is the simple faith, which even the very youngest seem to have. This was strikingly brought home on a Christmas Eve in the black winter of 1933. A little girl, with an even younger brother, were the only library patrons. Everyone else was out, busy with preparations for the happy day just ahead. These children looked thin and cold and their ragged clothes were certainly no protection against the bitter weather outside. The library was bright and warm. They stood entranced before a little shelf-theatre with a nativity scene, tiny jig-saw figures, painted gaily in the Czecho-Slovakian manner. As I shelved books near I asked, "Do you know who that is?"

"Yas'sm, dat's de Lawd on His birthday," she said, great awe in her tone.

Unexpected tears came to my eyes. Here was a ragged child, with no hope of the joys of Christmas, no dolls or candy, but here in a garish little scene, she beheld "de Lawd."

Gay, patient, anxious to learn, beauty-loving, sensitive and friendly—they have so much to give. Do they get as much in return, I wonder, when they come to the library?

# A Bibliography of Unpublished Studies in Elementary School English, 1925-1934

REPORT OF THE COMMITTEE ON UNPUBLISHED RESEARCH  
OF THE NATIONAL CONFERENCE ON RESEARCH IN  
ELEMENTARY SCHOOL ENGLISH

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EDITOR'S NOTE: In this issue of THE REVIEW appears the bibliography of unpublished research in elementary school English, compiled under the direction of Miss MacLatchy. The second part of this report will appear in the January, 1936, issue, and will consist of detailed analytical comment on the titles here listed.

THE TASK of summarizing the unpublished research studies in elementary school English was assigned to the Editorial Committee of the National Conference on Research in Elementary School English by the Executive Committee at the Cleveland meeting in 1934. The search for available unpublished research studies was in progress the greater part of the next year.

The first step was to examine the lists of titles of Doctors' and Masters' theses published by various universities. Since the library of Ohio State University did not have complete sets, the gaps were filled by some one from Miss Goodykoontz's office. The next step was to check the *Bibliography of Research Studies in Education* first published in 1926 by the United States Office of Education. Again Miss Goodykoontz assisted by checking the unpublished files to December, 1934.

Occasional lists of research studies were checked in such magazines as *Journal of Educational Research*, *Teachers College Record*, and the like, back to 1925.

Notices of the compilation of the bibliography kindly were inserted in the December or January issues of the ELEMENTARY ENGLISH REVIEW, *English Journal*, *Educational Method*, and the *Educational Research Bulletin*. The most fruitful source of material was the response to a letter sent to the librarians of universities and colleges, granting graduate degrees, asking for the titles of unpublished Masters' and Doctors' theses.

From these sources the theses which are summarized in this report were accumulated. With the exception of a dozen or so from the University of Chicago, the theses were examined and summarized in the office of the Editorial Division, Bureau of Educational Research, Ohio State University. The title of each Doctor's thesis was checked against the *List of American Doctoral Dissertations* published annually by the Library of Congress, to make sure the report had not been published. These titles likewise were checked against the *Education Index* and *Psychological Index* to avoid, if possible,

the inclusion of published material. Because of limitations of space, theses which are mentioned in bulletins previously printed by the National Conference on Research in Elementary School English will be omitted.<sup>1</sup>

All the grades from one to eight are represented in these research studies. Oral and written language, grammar, vocabulary, reading preferences, choice of titles about which to write, and enjoyment of poems are among the topics considered.

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(Continued on page 267)

# The Thorndike Library

## Viewed by a Children's Librarian

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THE SEVEN children's books of varying degrees of popularity which have been simplified and edited as the Thorndike Library, are *Heidi* by Spyri, *Pinocchio* by Lorenzini, *Black Beauty* by Sewell, *Fairy Tales* by Andersen, *Little Lame Prince* by Craik, *Wonder Book* by Hawthorne, and *Water Babies* by Kingsley.

In an article which appeared in the April, 1935, *Library Quarterly*, Dr. Thorndike explained to librarians his purpose in re-writing these already well established children's classics. To summarize briefly, he said: "Among the many characteristics of a book which make it suitable to be recommended to a given individual is its vocabulary. . . . If each page, of, say 300 words, contains eight or ten whose meaning the reader does not know, the probability is great that the book will not be read for pleasure. . . . The average child will not tolerate being thwarted by so many word frustrations, and unless interest in plot or events is strong, will reject the book. . . . There is abundant evidence that authors do not know the difficulty of the words in the books they write, nor do teachers consider this in the selection of textbooks," nor librarians in their recommendations of books suitable for different ages.

Through the scientific use of vocabulary tests with thousands of children, Dr. Thorndike has worked out tables showing the vocabulary loads of a large number of well known children's books. "Ignorance of this load leads us to recom-

mend a book to pupils who simply cannot get from it what we expect." He concedes that the use of many words outside his graded word lists is justifiable. "Some will be necessary to carry the book's message. Others will be explained by context. Others will be easily understood derivatives while still others will serve aesthetic purposes. . . . But many of the uses of rare and hard words are not justifiable. They are blunders or inadvertencies of authors, which a census of the vocabulary before publication could have disclosed. . . . Reputable juvenile books have been generally written to fit the top quarter or third of children in intellect and knowledge of language. The bottom third cannot read easily the books which fit their ages in topic and content because they do not know the words and are not sufficiently at home with the idioms and some of the constructional patterns."

Dr. Thorndike's solution is "the modification of existing books in respect to vocabulary and construction." He has discovered that: "'Good' books can be made suitable for the low third with almost no sacrifice in their aesthetic values for this group." His other recommendation is "a new technique of writing with restricted vocabulary and simple linguistic patterns."

There can be little doubt in the minds of both teachers and librarians that there is a crying need for books that are mechanically easy of comprehension but not babyish in content, not only for children and adolescents who are slow readers, but for adult education classes and

the foreign born who are trying to learn English; but whether an educator has the right to sacrifice the very quality which makes a book literature, for pedagogical purposes, is seriously to be questioned.

A note on the book jacket of each volume of the Thorndike Library says: "In no sense are these classics re-written. They retain the full flavor of the originals with the obstacles removed." Any reader interested enough to compare the two versions will soon discover that word pictures have been completely changed, atmosphere wiped out, and the rhythm or musical cadence of word combinations which is the very soul of literature, destroyed. Perhaps one quotation will serve to illustrate all three of these points though they could be multiplied indefinitely.

KINGSLEY—*The Water Babies*

They passed through the pitmen's village, all shut up and silent now, and through the turnpike; and then they were out in the real country and plodding along the black dusty road between black slag walls, with no sound but the groaning and thrumping of the pit-engine in the next field.

THORNDIKE VERSION

They passed through a dirty village over the coal mine, and then they were out in the real country and going slowly along in the black dust of the road.

Several literary critics and authorities on children's books who would preserve the literary integrity of these time honored classics and heartily disapprove of Dr. Thorndike's experiment, have written articles in which they express their opinions in no uncertain terms. The following are suggested for further elucidation of this point of view:

May Lamberton Becker—*New York Herald Tribune, Books*, March 4, 1935

Anne Eaton—*New York Times, Book Review*, May 12, 1935

Anne Carroll Moore—*Library Journal*, May 15, 1935

Claire Huchet Bishop—*The Horn Book*, Boston Bookshop for Boys and Girls, July-August, 1935

C. C. Certain—Editorial in *ELEMENTARY ENGLISH REVIEW*, October, 1935.

But what of the child's reaction to this attempt to remove all obstacles from the path of reading in these seven books? To my knowledge, the only point of view expressed in print so far has been that of the literary adult. The Main Children's Room staff of the Toledo Public Library determined to find out, and so purchased a set of the re-written books for experimental purposes. Not one request has come to us for the books in the eight months that we have had them; but we have given copies of both the original and revised versions to individual mothers and teachers to use with their children and report to us the results. Perhaps the most careful study was made by Miss Kathryn Myers, a fifth grade teacher in Warren School, who took the books for two weeks. This was not a long enough period for any exhaustive study or conclusions, but enough for some definitely interesting impressions to be gained.

Her set-up was as follows: A heterogeneous class of forty-one children from nine to ten years of age, with varying reading levels and cultural backgrounds, ranging from the high of good home backgrounds to the low of the retarded underprivileged child. They were given six of the Thorndike versions (*Pinocchio* was in use elsewhere) and correspondingly fresh and attractive editions of the originals. Ten of the best readers and ten of the slowest used these books for equally timed reading periods on various days. After reading one copy for a period, they were allowed to continue in the other edition, so that both upper and lower fourths were exposed to the two versions. At the close of the period, the children were asked to check their choices on a mimeographed questionnaire:

1. Which book seems easier?
2. Which book did you enjoy reading the most?
3. Would you continue reading the book if you did not have to?

Various reasons why were also given to be underlined by the children. The books were kept in an accessible place where they were available for leisure time reading and the children encouraged to take them. The results of the study are as follows:

#### PREFERENCES

##### *For Original Versions*

Faster readers .....	32 votes
Slower readers .....	11 votes
(6 choices difficult to verify)	

##### *For Thorndike Versions*

Faster readers .....	7 votes
Slower readers .....	12 votes
(5 choices difficult to verify)	

1. The three most popular books were *Heidi*, *Black Beauty* (preferred in the original by the majority of the children), and Andersen's *Fairy Tales* (somewhat more popular in the original edition).

2. With the *Wonder Book* and *Little Lame Prince*, there was little choice between the original and Thorndike editions.

3. Too few children chose the *Water Babies* to arrive at any conclusion except that they did not like it.

Miss Myers, who uses well-written children's books most successfully with her pupils, adds in conclusion that she feels that a child's background of experience and knowledge creates an interest and helps him further to interpret the printed page, so that the vocabulary is less of an evil than it is often thought to be; e.g., *Heidi*, which is read from third grade on by both slow and fast readers; and that, though children must be taken at their level of reading ability (for which the Thorndike versions are useful) definite efforts to help them enjoy read-

ing material of recognized merit are often successful in raising this level.

The mothers who used the books felt that there were as many words not clear to their children in the Thorndike as in the originals; but their younger children in all cases preferred the Thorndike version in spite of it.

A librarian cannot help asking if it is not possible that the cause of retarded reading goes far deeper than can be remedied by the mere simplification of words and change of sentence structure in a few already favorite children's books? I, for one, firmly believe that it is not so much certain word frustrations that keep the lower three-fourths of our children from reading such masterpieces as *Master Skylark*, *Prince and the Pauper*, *Men of Iron*, *Robin Hood* and others tested by Dr. Thorndike, as it is the mental flabbiness and limited cultural appreciation resulting from the swift action of the movies and radio stories, the large consumption of comic supplement strips, fat little ten-cent store best-sellers of the Buck Rogers type, and interminable series which are sold for children by the millions. The majority of children shy from books with settings in other countries and by-gone days, and have little patience with description interestingly used to develop local color or characterization. Perhaps the tendency to bring everything down to a child's level of understanding and to allow him uncontrolled direction of his own untutored tastes, is not conducive to mental growth. The fault is with adults rather than with child victims.

I would suggest reading the article which appeared in *Fortune Magazine*, April, 1934, called "For it Was Indeed He," if one would discover what is happening to the reading tastes of masses of American children. The appalling sale of fifty-cent juveniles during the last quarter of a century, largely of the Tom Swift,



Bobbsey Twins and Nancy Drew type of cheap series, ought to arouse educators to action. Built upon the wildest fancy and most improbable situations, they gallop along with all the simplest words and sentence structures that even the dumbest morons can comprehend. They succeed in killing the desire and the power of children to read the more slow-moving, true-to-life type of book which the well written ones are.

Three publishing firms unload 5,000,000 of these fifty-cent juveniles, annually, on the American boys and girls. The sales of Tom Swifts alone had amounted to 6,500,000 by 1934, and are still going strong. The Winnetka Survey of 1926 revealed that of 36,750 pupils in thirty-four representative cities, who were asked what they read, 98 per cent replied with titles of fifty-centers, and the majority added that they liked Tom Swift best. Would it not seem vastly important for educators to throw the weight of their influence and constructive power against this insidiously weakening type of reading that is growing daily in volume, and which is seriously troubling careful parents who do not know how to combat the community control of their children's thinking and tastes?

Perhaps too much time has been spent in the schools in teaching the children to acquire the mechanics of reading and reading skills, without an equally balanced program of aesthetic appreciation of the power of words to create beautiful pictures and tones, as found in real literature. Would it not be wiser to help the children discover these qualities in a well written book, than to simplify by removing them, thus sacrificing the artistry which expresses the creative ability of the author?

It will depend largely upon the adult's own literary appreciation as to whether simplified classics will be thought necessary for the children; but those who really care for these seven victims of the pruning knife will undoubtedly agree that it is better for the children to wait until they are ready for the books in the original versions, than to have them written down to a lower reading level than their authors intended them.

Dr. Thorndike's second solution of creating "a new technique of writing with restricted vocabulary and simple linguistic patterns" to meet the need of the retarded reader would seem the better way to meet the problem.

#### A BIBLIOGRAPHY OF UNPUBLISHED STUDIES IN ELEMENTARY SCHOOL ENGLISH, 1925-1934

(Continued from page 263)

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# An Enriched Course in Reading for Grade Six

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IN EMBARKING upon a program of reading for grade six the teacher must focus past and future on the situation at hand. Many of her pupils will show individual handicaps or deficiencies in previous training, so that a portion of her work will be diagnostic and remedial. She will further have in mind that more than any other single factor, the child's future success in school depends on his ability to read intelligently and with appreciation. Not only must she supply the missing stones in the foundation. She must build a framework and show each child how to complete the structure—strengthening and adorning it as he himself grows in power and emotional vitality.

The program that suggests itself, then, has a two-fold objective—to develop power and to fortify the spirit by contacts with beauty. To accomplish the first, diagnosis of the strength and defects of each individual at the beginning of the year is essential. Efficiency in reading depends on vocabulary, comprehension and speed. My own experience has been that the Stanford Achievement Test is the best measure of word knowledge. It is also a good measure of the pupil's knowledge of sentence and paragraph meaning. To supplement this the Gates Silent Reading Test seems advisable, testing as it does the following abilities: first, to appreciate the general significance of a paragraph,<sup>1</sup> which gives the rate of "casual reading";<sup>2</sup> second, to predict the outcome of given events,<sup>1</sup> involving more complete analysis

and subtle interpretation;<sup>2</sup> third, to understand precise directions,<sup>1</sup> a rigid, exacting type of comprehension;<sup>3</sup> and fourth, to note details,<sup>1</sup> demanding the breaking up and analysis of a paragraph.<sup>3</sup>

First on the program I should place vocabulary building. This should be an important part of every reading period. In preparing the assignment, the teacher should list for class discussion words with which the children are apt to be unfamiliar. A short project in collecting new words might extend over a period of a month or six weeks. As children of this age tire of any one activity after a few weeks, the word collecting game should be very intensive for a short period. Some classes enjoy making individual dictionaries with illustrations and attractive bindings. When the dictionaries are completed, synonym games will prove an entertaining variant, and vocabulary building will continue under another form. Most children will enjoy competing to see who can find the longest list of synonyms for a given word, and if interest in this device runs high, a synonym book placed on the teacher's desk may find more than one enthusiastic reader. Another game is for the teacher to select a paragraph in the reader, and, after giving the pupils time to find the reference, say, "I am looking at a word that means—," giving a synonym for the word appearing in the text. The first one to give the word may consult the teacher and give the class the next reference on her list. To make sure that they have a vocabulary consist-

<sup>1</sup> Gates, *The Improvement of Reading*, p. 185.

<sup>2</sup> *Ibid.*, p. 186.

<sup>3</sup> *Ibid.*, p. 189.

ent with their age level, the teacher should continually check the children's knowledge against the Thorndike Word Scale.

Second on my list, although of equal importance, is the growth of reading comprehension. This was measured in its various phases on the Gates Test and the sentence and paragraph meaning sections of the Stanford Achievement Test. In many cases games may be used remedially. If weakness is shown in the appreciation of the general significance of a paragraph on the Gates Test, a class period may occasionally be devoted to the building up of a story. The teacher prints on flash cards the successive sentences in a short story. In class she passes out the cards, and the child who thinks he has the title stands at the head of the class. Next, the child who thinks he has the first sentence comes and stands beside the first child. The game continues in this way until the story is completed in logical sequence.<sup>4</sup> Another procedure is for the teacher to put the cards containing one story into an envelope.<sup>5</sup> Each child is given an envelope with a separate story and works it out at his seat—or each child receives a copy of the same story, and the winner will be the child who first assembles the parts correctly.

In case the class seems not to have developed much ability to predict the outcome of given events<sup>6</sup> involving, as it does, an intimate grasp of data, complete analysis and subtle interpretation,<sup>6</sup> drill of a rather special type should be given. An excellent program to be carried out in connection with informational reading—history, for example—is for the teacher to put three or four definite questions of fact on the board, then have the children sit with pencils and paper at hand while she reads the passage which contains answers to the questions. As each child hears what he thinks answers the question on

the board he jots it down. This exercise may be used in the beginning simply to increase the children's alertness in noting details, but after some practice, the prediction of a probable result may be added. A problem facing some historical figure may be presented—for example, the situation in Scotland just prior to the battle of Bannockburn. Have the children list factors that would make it seem advisable for the Scots to invade England, as well as the difficulties which made it seem wiser to remain in Scotland. At the close of the reading have them write two sentences stating what they believe to be the outcome and why. A class period spent in this way is a good introduction to the spirited account of the battle in Scott's *Tales of a Grandfather*.

If the class has shown weakness on the Gates test of ability to read to understand precise directions, the children will enjoy an occasional period of drill in the form of a game involving action directions. For instance, "Get the small green book in the book case, turn to page 63 and read the second paragraph out loud to the class,"<sup>7</sup> or, "Go to the window, look at the red brick building across the way and tell me the total number of panes of glass there are in the second story windows."<sup>8</sup> These directions presented to the class on flash cards may be worked out in greater or lesser detail according to the ability of the students. The winner may achieve the distinction of holding up the next flash card. Similar games may be played with paper and pencil in the seat—in fact this procedure is the basis of many tests of reading ability. The Burgess Scale, in which after reading each section, the pupil carries out directions contained in it, also provides excellent training.

Arithmetic and reading may be combined in the game of solving "Yes" or "No" arithmetic problems, for example, "Mary received \$10 for Christmas. She

<sup>4</sup> Smith, *100 Ways to Teach Silent Reading*, p. 60.

<sup>5</sup> Gates, *op. cit.*, p. 185.

<sup>6</sup> *Ibid.*, p. 187.

<sup>7</sup> Smith, *op. cit.*, p. 31.

<sup>8</sup> Smith, *op. cit.*, p. 36.

spent \$7 for a pair of skates. Could she buy a doll which cost \$3.50 with what she had left?"<sup>10</sup> Another useful device is the study puzzle. The teacher writes on the board a series of questions or incomplete statements pertaining to a new lesson, and the children jot down the answers as they read the assignment.

Third in importance is the increase in speed of reading. This must never be emphasized at the expense of accuracy of comprehension, but a good deal of unnecessary dawdling can be eliminated during the course of the year if some attention is paid to the time element. Many of the games described above depend upon speed, and as Klapper points out, the Burgess Scale provides good training in increasing the pupil's reading rate.

After each three months of remedial work, the class should be retested to evaluate the program and make any necessary adjustment in the procedure.

Side by side with efficiency training of a straight remedial character should be instituted exercises which will give familiarity with the mechanical features of

books.<sup>10</sup> The purpose of the title page, preface, table of contents, alphabetical index, chapter and paragraph headings, marginal and footnotes and glossary should be explained. Many of the games and puzzle devices outlined above may be adapted to the purpose of fixing this information in the children's minds. A number of assignments scattered throughout the year should involve looking up references in library indices, card catalogues, encyclopedias and dictionaries.<sup>11</sup> The material should be very simple at first because the technique of finding it will be the primary object of the exercise. It may involve simply the game of finding the number of pages in a book of a given title by a given author in a card catalogue, or some equally obvious item in the *Encyclopedia Britannica*. Later in the year, when the children have familiarized themselves with the mechanics of looking up references, more and more of their study may involve the use of encyclopedias and library reading.

(To be continued)

<sup>10</sup> "Attainments in Reading" quoted by W. Uhl in *Materials of Reading*, p. 335.

<sup>11</sup> "Attainments in Reading" op. cit., p. 335.

## EARLY AMERICAN JUVENILIA

(Continued from page 256)

punishment. Being a sequel to the Courtship, marriage, and picnic dinner of Robin Red-breast and Jenny Wren. Philadelphia, Published by Benjamin Warner, No. 171 Market Street, S. Probasco, printer, 1821. 16 p. illus. Size, 4 x 4 $\frac{3}{4}$  inches. Binding, yellowish pink paper. Seven fine wood cuts. See illustration.

*Webster's Old Spelling Book*; containing the rudiments of the English language for the use of the schools of the United States. The revised impression. Sandbornton, N.H., Published by Charles Lane, 1817 (?). 144 p. illus. Size, 3 x 6 inches. Binding, blue paper-covered wood, leather back. Eight fables are illustrated.

Webster, Noah. *The Elementary Spelling Book*, being an improvement on the American Spelling Book. New York, Published by G. F. Cooledge & Brother . . . 323 Pearl Street, 1843 (?). Size, 3 $\frac{1}{2}$  x 7 inches. Binding, blue paper-covered pasteboard. Engraving on the cover.

*World's Displayed*; for the benefit of young people, by a familiar history of some of their inhabitants. Published by the Philadelphia Female Tract Society, and for sale at their depository No. 20 Walnut Street, 1819. 52 p. Size, 3 x 5 $\frac{1}{2}$  inches. Binding, blue-gray paper. "Lydia R. Bailey, printer."

*The Young Child's A, B, C*; or, First book. New York, Published by Samuel Wood & Sons, No. 261 Pearl Street; and Samuel S. Wood & Co., 212 Market Street, Baltimore. 16 p. illus. Size, 3 x 4 inches. Binding, gray paper.

This has no date, but is very old.

*The Young Robber*; or Dishonesty punished. To which is added, Mr. Goodman and his children, The way to be good and happy, and The ditch. New York, Printed and sold by J. C. Totten, No. 9 Bowery, 1819. (Price 12 $\frac{1}{2}$  cents) 46 p. illus. Size, 3 x 5 $\frac{1}{2}$  inches. Binding, tan paper.



# A Viewpoint in Preparing Teachers of Reading

RUBERTA N. SMITH\*

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THE TRADITIONAL scheme for training elementary school teachers was apparently based on the old New England theory that what is good for one must be disagreeable, and that the more distasteful a condition may be, the more value will undoubtedly accrue from it. Hence, the young woman who essayed to learn the art of teaching young children to read was forthwith (1) thoroughly overawed with the difficulty of the task, (2) completely stuffed with the principles and theory of her subject, and finally (3) armed with an unrelenting, heavy handed severity with which she proceeded to disillusion such small children as, having come to school primarily to learn to read, fell to her lot. The result was disastrous, both to pupil and teacher.

The unfortunate children, having acquired a modicum of skill under methods of forcible feeding, all too frequently proceeded like Kipling's Punch to the determination that, "Now I have learned to read, and now I shall never read anything in all the world." Proof of this statement is to be had, not only in the army tests of the great war, but also in our industrial world and even in our upper grades, where still may be found too great a percentage of our young men who know nothing of reading as a means of enriching life, and who read only such smatterings of words as are absolutely required by daily life. Witness the increasing number of newspapers consisting of pictures with only a line or two of negligible de-

scription to each illustration. The great public that reads this material exclusively did, in the main, pass through our first four elementary grades. They must have "learned" to read there since our criterion for promotion in those grades is based largely on reading ability. But somehow, though they came away with the minimum essentials of reading, they had not learned to read. Modern psychology points out that the attitudes they developed were entirely negative ones, like Punch's; that the will-to-read, with which most small children first enter school, had become the determination to resist reading to the fullest extent.

And not only do we find such methods disastrous for children; they are often equally unfortunate for teachers. Granted that the basic reason for choosing teaching as a profession, out of the hundreds of avenues now open to young women, is a sincere liking for children and a desire to lead them, the young teacher too often completes her course at the nearest teacher training institution with the fixed notion that children must be *made* to do everything, that reading is primarily difficult but important, and that the child must first and foremost be forced to meet the requirements of the reading schedule. Forthwith, she enters the school year and the schoolroom armed with the grim determination, first of all to force each child in her group to meet the required standards, but with little or no regard for the attitudes or the individual tastes and interests bound to be built up in the process. Consequently the attitude

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toward reading is too often almost violently negative, the philosophy of the child gradually becoming such that he does, more or less mechanically, what is required of him in school, but once he has left the classroom his life is his own, to be made as distinctly different from that schoolroom life as lies within his power.

Now the modern philosophy of education has put us straight, at least as regards this latter, and we are at last awake to the realization that the dispositional and attitudinal elements bound up in the reading process determine to a large extent its effectiveness. We realize that it is quite as necessary to teach the child *to read* as to teach him *how* to read, and that the young teacher must proceed to her teaching, not as a martinet, but as a sympathetic helper ready to spread before the child the tempting lure of reading as a means to satisfying and absorbing experiences, and to assist him to achieve that power which he himself recognizes to be of positive worth.

Accordingly the prospective teacher is inducted into the art and skill of teaching reading with such a goal in view. Throughout her course she is a part of the training school organization and from the beginning of her normal school life she spends some time each week in the children's classrooms, participating as her gradually developing powers make her able, in the life of the classroom. For the first few weeks she may be only a quiet and interested observer. She slips into the first grade, let us say, with a few of her classmates in the company of a sympathetic instructor-supervisor. She sees, not a model lesson, but a cross section of everyday school life going on before her eyes. Gradually it takes on meaning for her, through the understanding explanations and thought-provoking questions of her instructor-supervisor, the helpful comments of the critic in charge, and the friendly contributions of the children themselves. She sees children defining and

solving their own problems, working together, learning to adjust and adapt themselves to the conflicting opinions of their fellows, uniting in attaining common ends, and withal working earnestly and happily in a wholesome, encouraging atmosphere.

Increasingly she realizes that whatever the central purpose of the group is, it eventually reaches out and pulls in those subjects we have traditionally recognized as fundamental. And among those subjects, perhaps the most vital need is reading. Here a first grade group has been visiting the nearby farm home of one of its members. Spirited discussion follows the excursion, and the children share with their fellows the details of their personal observations and reactions. One describes how the calf licked his hand with a long rough tongue when he patted its head. Another confides that she had seen a nest with fourteen eggs in it. Questions, inferences, excited explanations follow. Someone has just painted a large and impressive picture of the three colts in the barnyard. Someone else has found in a picture book on the attractive, small library table, pictures and apparently a story about two children with a lamb like one which some member of the class has. Questions are asked. "Where is the picture?" "What does it say about it?" The next day the prospective teacher finds the children dictating to the critic an account of some phase of the trip, to be illustrated by some child's drawing and so printed and made a page of a big farm book. That same day perhaps, the student teacher, happening to sit down at the reading table to look at a book, finds a friendly young person edging near to show her the book with the remarkable likeness of a lamb owned by one of the pupils and, when the visitor shows a sympathetic interest, to suggest that she read aloud what it says. Gradually the audience increases. Someone else has found a poem about a farm animal,

and the situation becomes increasingly friendly and coöperative. Next day the student teacher herself brings a book with a story of farm life in return for which, several children share with her the stories, poems, pictures and charts they have found or composed.

The young teacher comes away with the thrilling realization that reading really means something to these children, meager though their skill may still be. She watches the expert critic taking advantage of the interest of the children to help them to compose, and so to read, various stories of farm life, to encourage the re-reading of these stories and the composition of others with a gradually expanding group of familiar word and sentence symbols until the children find by trying, that they themselves can tell what it says about the picture in the book.

Perhaps it is in the third grade that the young teacher sees an equally interested, equally self-directing group of boys and girls, returned from a visit to the airport, searching their library for accounts of various methods of travel, and experimenting in the building of an airplane of their own. Little by little, with the appreciative side of reading still uppermost, she sees the skillful critic sympathizing with the group unable to read the material gathered, and forthwith assisting them, through carefully planned question guides and remedial techniques, to master the reading skill required to share in the purposes of their fellows. She sees the drill phases of reading made, not an end in themselves, but a means to an end and that one which the children themselves recognize and desire.

All this raises questions in the mind of the student, constantly stimulated and encouraged by the instructor-supervisor or the critic herself with whom she shares her observations. Debates arise as to how this attitude and that skill is best devel-

oped. She is directed to materials for reference which now have real meaning for her. Gradually she is prompted to enter more and more into the life of the group, and from reading with one or two individuals comes to take in hand a larger group. At first perhaps this is recreational reading, the sharing of some story. As she proceeds, however, questions arise. What can she do for the child who does not know the words, the child who repeats, the one who reads word by word, and another who articulates obviously while others are reading? These and countless other questions become the basis for study and discussion. Almost imperceptibly she is inducted into an understanding of the underlying techniques which make for powerful and effective reading, almost imperceptibly she grows into an understanding of the skills involved, the ways in which lack of them becomes apparent, and some means for developing them. Eventually she enters the field of remedial instruction and better still the prevention of reading disabilities. But throughout her work, from first to last, she sees her teaching in its true perspective. She recognizes reading as a tool, not only desirable, but absolutely essential for children from their own viewpoint and in line with their own purposes. During her two, three, or four year course she becomes thoroughly saturated with this type of teaching, not only in the field of reading but also in many other fields. She looks forward to the period, late in her course, when she may have all of her time for living and sharing with such a group of children. And during that period she learns to weld the life of the schoolroom into a satisfying unit, to see it as a cross section of life itself for those participating. In a word, she is on the way to becoming a real teacher, a teacher primarily of children rather than of subject matter.

# Speech Education for the Teacher in Training

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**A**MONG THE several purposes of general education, the development of language ability seems to stand in the front rank. In the past, language instruction has formed the core of the curriculum and it may continue to do so in spite of the fact that the social studies are becoming increasingly important. In the future, as they have done in the past, oral expression and written composition will in all likelihood play a part in all of the school activities.

Obviously the most marketable phase of human personality is language ability. On the other hand, no one is so poor as a language pauper. Without language power an individual cannot share the experiences of others. He cannot enjoy literature or history. He is incapable of participating in conversation. His ability to think is very limited. He cannot adequately express his ideas, experiences, or feelings. Speech is essential in his communications.

Speech education is an indispensable and important part of the program of both elementary education and secondary education. If anything, it has become more essential as time has passed, so far as I can determine. The telephone, the radio, the news reel, the talking picture, the public forum, the auditorium performance have increased the need for it.

At one time declamation, oral reading, debating, and oratory were given much emphasis in school. Then they waned and were supplanted by written composition, written contracts, and silent reading. As a

consequence people complained that boys and girls were being graduated from our high schools without the ability to express themselves gracefully.

More recently with the advent of socialized procedures and progressive education in the form of the activity programs, oral expression has been receiving greater consideration. Adults have noticed it. They are happily surprised at the ability of elementary school children to stand on their feet in public and express themselves intelligently.

In the modern school, speech education is provided in class discussions, phonetic exercises, rhythm games, dramatization, conversation, extemporaneous speaking, auditorium exercises, story telling, verse speaking, reports, and many other activities. In many of the large school systems clinical procedures are utilized to correct defects of speech.

Speech education may be handled quite satisfactorily for approximately 95 per cent of children through the regular channels of the school. It has been found that from 5 to 8 per cent of school pupils are speech defectives.<sup>1</sup> These are stutterers, stammerers, lispers, and aphasiacs. They need special attention from speech specialists, psychiatrists, or mental hygienists. More attention needs to be given to these cases in many schools.

In the education of the larger group, also, there is evidence that schools may need to resort to more deliberate efforts

<sup>1</sup> Barnard, R. H., "The Relation of Intelligence and Personality to Speech Defects," *Elementary School Journal*, Vol. 30, April, 1930, pp. 604-620.



and effective procedures. This is especially true in schools where there are pupils from homes where foreign languages are spoken. John L. Tildsley<sup>2</sup> of the New York City Schools had this to say in this connection. "In New York City at this time, we have 225,000 pupils enrolled in our 42 high schools. In some schools, as high as 98 per cent of these pupils come from homes where a foreign language is commonly spoken. There are few schools where there is a tradition and atmosphere of good speech.

"If the situation is to be saved and good speech is to become the common possession of our people, more radical measures must be taken than as yet we have had the courage to undertake. The time is opportune for a forward step in speech education."

The improvement of oral language and speech education in our elementary and secondary schools may be realized more fully through making teachers more conscious of the problem and by careful attention to teacher education. In regard to the latter I shall make four suggestions.

1. Require a course in fundamentals of speech of every teacher in training. This may be as essential as a course in English composition, which is a course required in every college of which I am acquainted. Speech may even be more valuable in the education of secondary school teachers than elementary school teachers because most curricula for the education of the latter contain instruction in oral reading, phonics, story telling, and dramatization.

2. Institute a program of speech testing in teacher-training institutions to discover those who should be given special speech-correction training. This is a small group but a very needy one.

3. Initiate a program on the part of college teachers of speech to encourage high schools to make speech a part of the Eng-

lish instruction. This may be done through an appeal for a balanced program embracing written composition, speech, literature, and dramatics.

4. Encourage collegiate instructors in speech to study the field from the standpoint of a creative art as well as a systematic skill. They may well relate speech education to the development of a well-balanced and socially competent personality. Again I quote Tildsley.<sup>3</sup> "Speech teachers should view themselves not as speech trainers but as essentially creative artists who take most unpromising boys and girls and transform them from pain-causing animals who add to the world's discomfort with their every utterance, into illuminated, invigorated, energized and energizing humans whose utterances are now a thing of beauty, the revelation of an awakened and regenerated spirit, for speech is a thing not of the lips and the vocal cords but of the entire man. In remaking the voice you inevitably remake the man. Where the creative speech teacher sits, is verily the head of the educational table."

In the Normal School at Ellensburg we offer three courses in speech in addition to the work which we offer in dramatics and public speaking. These three courses are: (1) Fundamentals of Oral Interpretation, which is a course that deals with the program of speech training designed to assist the college student in expressing his own thoughts and feelings more effectively; (2) Advanced Interpretation, which is a continuation of the first in a more intensive manner and with more individual work; (3) Speech Correction, which is a course dealing with the correction of voice difficulties, oral interpretation of the printed page and story telling, with some consideration given to the problems of helping children in the public schools. In addition to these speech

<sup>2</sup> Tildsley, John L., "Experiment in Administration of Speech Work in High Schools," *The Quarterly Journal of Speech*, Vol. 20, April, 1934, p. 263.

<sup>3</sup> *Ibid.*, p. 272.

courses we offer a course which is required of all teachers in training for elementary school work, in story telling, poetry reading, and dramatization. This course deals with the technique and practice of presentation as well as with the choice of literature.

Speech education as personality development is much broader, of course, than the presentation of one or more courses in speech as such, because speech is an integral part of personality. Personality development embraces speech education and speech education contributes to personality development.

Last year in an attempt to criticize our curriculum for training teachers, a committee of seven members was appointed to experiment with a course on personality which was to deal with the phases of personality which may not have been adequately considered in our organized courses thus far. In that course we dealt with the nature of personality, principles of mental hygiene, mental and physical adjustments, personal appearance and dress, common courtesies and social customs, posture and carriage, self-expression through speech, principles of effective speaking, and the integrated personality. The course was offered to a volunteer group of twenty-five college students. Specialists lectured on various topics and led discussions, and opportunities were given for personal interviews.

Out of that experimental course in personality there have come two important suggestions: first, that there is a need for a series of lectures on personality, to be approached from several angles. This series of lectures is to be given to freshmen during the first term if possible, for the purpose of calling the attention of students to the significance of personality and

for the purpose of making them aware of the value of instruction in a number of fields other than those which are ordinarily classified as purely academic; second, that the curriculum committee be asked to make a critical analysis of our present program in speech education. The first suggestion was that we should hold a speech conference during the summer term. This we did. As a result of that speech conference there is to be a continued study of the place of speech in the curriculum. This year our curriculum committee is working on the problem of the relationship of speech to courses in written composition and on the question, should a general course in the fundamentals of speech be required of all teachers?

It seemed apparent that we should introduce a required course in the fundamentals of speech and that it should be separate from the courses in written language or composition. In addition to that course there will be introduced a testing program for the purpose of detecting those who need speech correction. Those individuals will then be required to report for corrective work. In the first of these two courses it is probable that we shall deal not only with speech education of the college student but also that we shall give further consideration to the development of the ability within the teacher to handle many of the ordinary speech problems of pupils in the elementary schools and the junior high schools.

Our conclusion is that all elementary school teachers should be able to handle the ordinary language instruction and the minor speech blemishes such as poor articulation and poor enunciation. The major speech difficulties should be handled by a speech specialist, a mental hygienist, or a psychiatrist.

# A Course of Study in Creative Writing for the Grades

## Organization Strands And Form Units With Suggested Activities

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(Continued from November)

THIS COURSE of study consists of three functional strands: the spontaneous, the inspirational, and the technical. Each of these strands, in turn, embraces three instructional units of form: verse writing, prose writing, and play writing. Suggested activities, with concomitant aims or objectives, are to be found under each unit of form.

The number of activities listed is far in excess of what any one actual teaching program can utilize. For this reason, therefore, as well as for other reasons such as the desirability of individual choices appropriate to local needs and interests, the teacher is expected to make a properly limited and appropriate selection. Furthermore, the teacher's choices may be changed from term to term for variety. The teacher is expected to substitute, gradually, for the suggested activities, new ones of her own devising, or better still, activities that originate with the children themselves.

Attention is especially directed to the fact that the activities here given are arranged in an *ascending order of difficulty*. Activities starred were suggested by teachers in my classes in Wayne University, to whom I make grateful acknowledgment. Other sources are cited.

Since it is obvious that the quality of creativeness in the course of study depends upon the spirit and character of

both the learning and the teaching processes, the entire problem of method is germane. The final section of this course of study, therefore, will be on method.

### I. SPONTANEOUS WRITING

#### A. VERSE WRITING

1. *Activity*: To compose play-poems based on the rhythms of children's games—skipping rope, bouncing ball, "hippity-hopping," leap-frog, etc.<sup>1</sup>

*Objective*: To become thoroughly aware of the rhythms of the games by playing them, and by listening to, and acting such poems as A. A. Milne's "Christopher Robin goes hoppity-hoppity . . ." and the Mother Goose "Hippity-hop to the barber shop. . ."

2. *Activity*: To describe, through similes and metaphors, objects, incidents, and sensations familiar to children.

*Objectives*: To observe surroundings, noting especially likenesses and unlikenesses; to become sensitive to poetic aspects of surroundings; to enlarge vocabulary.

3. *Activity*: To compose, in the third grade, a group poem based on rhythms used in the kindergarten, the poem to be presented to the kindergarten as a Christmas gift. (Rhythms suggested: high-stepping horses, fairies, locomotives.)

*Objectives*: To develop a sense of rhythm;

<sup>1</sup> See "Dancing to Poetry" by Ethel Haight. *THE ELEMENTARY ENGLISH REVIEW*, November, 1931. Vol. VIII, No. 9, p. 220.

to build a larger vocabulary; to develop poetic consciousness in the group.

4. *Activity:* To write spontaneously, in a group whose members are individually free to write or not, and to make whatever disposal desired of the resulting writing.

*Objectives:* To keep children free from all constraints, disturbances, and distractions; to encourage yielding to the impulses of poetic expression; to help children rise above self-consciousness and self-depreciation, and escape inhibitions and poetize life and living.

5. *Activity:* To write imaginative poems during free activity periods, following many class periods of listening to poetry and of writing poetry under the direction of the teacher.

*Objective:* To write verse spontaneously after learning the kinds of meter, line lengths, and stanzas.<sup>2</sup>

6. *Activity:* To dance Rose Fyleman's "Have you Watched the Fairies?" to the music of Toselli's Serenade,<sup>3</sup> or Vachel Lindsay's "The Potatoes' Dance" as it is read aloud without music.

*Objectives:* To heighten the sense of rhythm; to increase sensitiveness to poetic moods.

7. *Activity:* To dance, without music, the poem, "Song for Fine Weather," by Constance Lindsay Skinner, as it is chanted aloud.<sup>3</sup>

*Objectives:* To increase sense of drama in poetry; to increase sense of rhythm.

8. *Activity:* To organize a poetry club in the class, and set up a poetry box for voluntary contributions of poetry offered for possible reading before the club, or for the club anthology of poetry to be bound and placed on the library table, or otherwise made available under the auspices of the club, if deemed suitable for publication.

*Objectives:* To organize an outlet for poetic expression; to organize an agency to select and present worth-while contributions; to encourage the poetic spirit; to organize an audience or reading public.

<sup>2</sup> Norma Gillett, "Some Poetry Writing Experiences in the Third Grade," *THE ELEMENTARY ENGLISH REVIEW*, June, 1934, Vol. XI, No. 6, p. 152.

<sup>3</sup> John Hooper, *Poetry in the New Curriculum*, Stephen Daye Press.

9. *Activity:* To participate in a voluntary poetry group meeting once a week, to which the admission price is an original poem.<sup>4</sup>

*Objective:* To contribute voluntarily to a school activity.

10. *Activity:* To compose a group poem in the class, orally, and then to write the poem out in order that every pupil may make a copy of it to keep as part of his grade record.<sup>5</sup>

*Objectives:* To capture bits of spontaneous expression; to get away from outright imitation; to exercise originality and inventiveness; to develop spoken poetry into a written pattern.

\*11. *Activity:* To write graphic wave rhythms of a poem, first chanted in unison; then after the teacher has demonstrated with crayon the manner of graphic, rhythmic representation, to draw the rhythms on paper.

*Objective:* To become conscious of rhythms of phrase and thought as well as of syllable and beat.

12. *Activity:* To listen to a reading of "Kubla Khan," then to draw, not only the picture in the poem, but the pictures the poem suggests.

*Objectives:* To learn that beyond the actual pictures in a poem, enjoyment comes through associative images resulting from the stimulation of any of the five senses.<sup>5</sup>

## B. PROSE

\*1. *Activity:* To write puzzles about animals, insects, birds, or plants studied, for third grade pupils to guess, each puzzle to be written in not fewer than three sentences.

*Objectives:* To increase the power of accurate phrasing; to develop descriptive ability.

\*2. *Activity:* To write a story, for third grade composition, about baby brothers or sisters.

*Objectives:* To talk, as a group, about familiar experiences, vivifying memories of past experiences; to write these memories in such a way as to transfer their vividness to the reader.

<sup>4</sup> Frances D. Dugan in *Creative Expression*, Edited by Gertrude Hartman and Ann Shumaker, John Day.

<sup>5</sup> John Hooper, *Op. cit.*



\*3. *Activity*: To write on a paper posted on the blackboard, a topic relating to some interesting personal experience or observation, to be reported to the class later in oral or written form.

*Objectives*: To make a record of spontaneous interests for later literary development; to select subjects, and plan papers with readers and listeners in mind; to work for audience attention and appreciation.

\*4. *Activity*: To write personal experiences as brief, humorous anecdotes.

*Objectives*: To select aspects of personal experiences that will interest others; to recognize and emphasize humorous phases of the incident.

5. *Activity*: To set aside a period for writing funny poems and stories or anecdotes for a funny sheet to be edited from the papers handed in to a central committee.

*Objectives*: To give point to stories; to develop skill in eliminating the non-essential; to give outlet to humor and to encourage a spirit of fun in writing.

6. *Activity*: To set aside a period for writing adventure poems or stories complete or in part as possible contributions to school or class magazine.

*Objectives*: To develop the dramatic sense; to give outlet to the spirit of adventure and desire to tell "tall tales"; to recognize fictitious narrative as such.

\*7. *Activity*: To write a booklet of class autobiographies.

*Objectives*: To develop further the power of selecting what is significant, interesting, humorous; to capitalize experience backgrounds; to secure subconscious release and spontaneous expression.

8. *Activity*: To write a short paragraph on what one's favorite color means to him, the paragraphs to be edited by a committee of pupils for binding in a class booklet.

*Objectives*: To interpret meanings imaginatively; to copy, read, and edit one's spontaneous compositions for publication.<sup>6</sup>

<sup>6</sup> Maude Burbank Harding. "Authors in the Making." THE ELEMENTARY ENGLISH REVIEW, November, 1929. Vol. VI, No. 9.

9. *Activity*: To write contributions, prose or verse, for publication in the school magazine.

*Objectives*: To acquire practical craftsmanship; to participate as a writer in the constructive activities of school life; to have the satisfaction of seeing one's writing in print.

10. *Activity*: To keep a writer's journal for present record and future reference, in which to set down what comes freely to mind that seems worth while.<sup>7</sup>

*Objectives*: To record "stunning" words and phrases, the pith of a quotation, the name of an author; to record aids, suggestions, topics, beginnings of stories, fragments of verse, all to be used later for sustained composition.

#### C. DRAMATIZATION AND PLAY WRITING

1. *Activity*: To play fire engine, filling station, feeding time at the zoo, floor-walker in a department store or some similar experience familiar to children.

*Objectives*: To release the creative spirit; to give experience in treating, imaginatively and dramatically, commonplace surroundings as properties and settings.

2. *Activity*: To pantomime individually, and with appropriate gesture, the parts of a Mother Goose rhyme as it is sung in concert—an "action-song."

*Objective*: To recognize dramatic elements in literature.

3. *Activity*: To suggest properties for a dramatization of "Little Jack Horner" after a pupil has pantomimed the verses.

*Objective*: To gain knowledge of setting and properties necessary in practical stage production.

4. *Activity*: To dramatize one of ten sentences written on the blackboard, and call upon class members to guess which is being acted.

*Objectives*: To stimulate originality in communication; to suggest the variety of ways in which ideas may be expressed; to raise the problem of more effective expression.<sup>8</sup>

5. *Activity*: To extemporize, in the class

<sup>7</sup> George Mackaness. *Inspirational Teaching*. E. P. Dutton.

<sup>8</sup> *Creative Expression*. Anna Paschall. Harper and Brothers.

room, pantomime representations of literary characters with which the children are familiar.

*Objectives:* To give experience in impersonation without the distraction of an audience; to acquire dramatic sensitiveness to character; to reveal character through action and posture.

6. *Activity:* To adapt the story of "The Old Woman and Her Sixpence" (*English Fairy Tales* by Jacobs) to acting for class entertainment.<sup>9</sup>

*Objectives:* To have early experiences in dramatization under the impulse of spontaneous play; to get a pattern of a story perfect in plot.

7. *Activity:* To act, impromptu, "The Bremen Town Musicians," or "The Three Billy Goats Gruff" for the entertainment of listening classmates.<sup>9</sup>

*Objectives:* To gain a sense of dramatic organization from a story with a compact plot; to stimulate a desire to dramatize stories for acting.

8. *Activity:* To write a play based on the duties of a traffic policeman.

*Objectives:* To recognize and record dramatic incidents in dialogue; to live vicariously the rules of safety education; to recognize and reveal in dramatic speech, types of character.

#### TECHNIQUES AND TASTES WHICH SHOULD BE ESTABLISHED IN SPONTANEOUS WRITING

##### A. Verse Writing

- To become thoroughly aware of rhythms
- To observe surroundings
- To become sensitive to the poetic aspects of surroundings
- To enlarge vocabulary
- To shake off constraint, timidity, and self-consciousness in creative writing
- To become sensitive to poetic moods
- To gain sense of drama in poetry
- To gain discrimination and critical sense
- To record spontaneous expressions

<sup>9</sup> John Merrill and Martha Fleming. *Play Making and Plays*. Macmillan.

- To exercise originality and inventiveness
- To gain consciousness of rhythms of thought and phrase as well as of syllable
- To heighten enjoyment of poetry through associative images
- To contribute willingly to school activities
- To write verse spontaneously

##### B. Prose

- To increase power of accurate phrasing
- To develop descriptive ability
- To utilize, as literary material, personal experiences
- To record spontaneous interests for later development
- To keep audience or readers in mind while writing
- To recognize humorous aspects of a subject
- To give point to stories, eliminating the non-essential
- To develop dramatic sense and spirit of adventure in literature
- To interpret meanings imaginatively
- To copy read and edit spontaneous compositions
- To take part in literary activities of the school
- To keep a writer's journal

##### C. Dramatization and Play Making

- To gain experience in treating, dramatically, familiar incidents
- To recognize the dramatic elements in literature
- To gain knowledge of settings and properties incidental to drama
- To gain originality and variety in dramatic expression
- To acquire dramatic sensitiveness to character
- To acquire ability to reveal character through action
- To gain experience in dramatization of familiar stories
- To recognize and record dramatic incidents
- To reveal character dramatically

# Editorial

## Think · Read · Write

**A**TENTION of teachers cannot be called too often to the fact that thinking is a difficult achievement, and needs to be taught.

There is abundant evidence that the first essential of good writing and reading—that is, thinking—is not, and has not been taught successfully. Consider what happens when students are given an assignment, either in reading reference work or in writing. Take, for the sake of being explicit, a class of college freshmen, who are mature, and who have had the advantage of earlier schooling, and who should have profited by the learning opportunities opened to them. Give them for brief summary, a paragraph of, say, three hundred words, fairly complex. What will be the result? Four or five students in a class of thirty-five will summarize the paragraph successfully. They will discriminate accurately between the central idea and the subsidiary details, and they will get the right emphasis as far as they go with the thought development. But only one or two of the five will show any considerable power in originality of expression, diction, phrasing, and in sentence organization. And the other thirty will, in varying degree, shatter their forces on inaccurate and incomplete statement, irrelevant interpretation, preaching, and the like. They will change the central idea. Their language, too, will be largely freighted with the wreckage of the phrasing and sentence structure of the paragraph summarized.

This is an example of inability and incompetence in getting thought from the printed page, and in the lack of skill in expressing well the thought taken from printed sources.

Now reverse the procedure, and assign this class of thirty-five college freshmen

a paragraph to write on some well developed idea of their own. The results will differ only in direction. The majority of students, even those who have met successfully the selective forces of grammar school and high school, show little aptitude for recognizing the basic idea of a paragraph, and little skill in reporting an idea effectively in writing.

The thing that concerns us is that these students fail to think or read or write effectively because they have not been trained in the comparatively simple techniques necessary to clear thinking, effective writing, and intelligent reading. Yet the whole question is largely a matter of pointing out to pupils a few simple principles and of insisting upon absolute mastery. Kerfoot, a dozen or more years ago, in his *How to Read*, emphasized the importance of varying the rate of reading. He said further that the reader, no less than the author of the printed page, must work to evolve the idea: "Reading is a co-partnership." A whole course of study, with the requisite training for mastery, is implicit in the sentence, "Look for the author's main idea and keep this main idea as you read, noticing how the various parts of the selection bear on the main idea." Simple as a formula, and directly related to reading achievement, teachers and pupils alike have failed to make use of it.

Equally vital and no more complicated principles of composition have been passed over with the same negligence. Even so basic a consideration as Sterling A. Leonard's revival of emphasis on provision in composition, has been disregarded. It is apparent that the point neglected in each instance has been an insistence upon clear thinking as a vital part of both reading and writing.

# Shop Talk

## A Footnote to Early American Juvenilia

Miss McCabe's article on toy books of the past century brings to mind a charming toy preserved in the home of Mr. George G. Clark, of Plymouth, New Hampshire. The toy, a jumping jack, was home-made, as were many children's playthings of the time (1840-1850). It labored "quick and nimble" to amuse the children of the Clark household, accompanied by the following song, here reproduced through the courtesy of Mr. Clark:

### JUMPING JACK SONG

Labor light, labor spry,  
Labor quick and nimble.  
Every evil way reject,  
Simple little children.

I'll sing another song;  
I'll sing it freely,  
Freely unto my love.  
Step it light and easy.

### The Spirit of Education

The accompanying reproduction is of a painting by N. C. Wyeth, entitled "The Spirit of Education," commemorating the fiftieth anniversary of

the founding of Silver, Burdett and Company.

The central figure symbolizes the Spirit of Education, parting clouds of ignorance and prejudice and moving forward on the winged wheel of progress.

The group on the left represent pioneer teachers. At the head of this group is the Colonial schoolmaster, with a group of children carrying horn-books. Next is Junipero Serra, then the Dame School teachers, Booker T. Washington, and at the extreme left, Franklin, Jefferson, and Joseph Lancaster. A log cabin and distant mountains are seen in the background.

The right-hand group is led by Horace Mann, who is shielding a blind child. Among Horace Mann's contributions to society were his efforts in behalf of the instruction of the blind. Mary Lyon, who did so much toward the establishment of higher education for women, comes next, accompanied by two girls in the costume of a hundred years ago. Henry Barnard, and Lowell Mason, who first introduced music into American schools, follow. John Dewey, Charles W. Eliot, and Colonel Francis Parker complete the procession. Factories, a harbor, and a towering modern city form the background at the right.



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